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Connoisseurs and Collectors

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TWO SHILLINGS
&
SIXPENCE

70 CENTS



Nut-Brown Oak
CON SETTLE
c. 1650

By Courtesy of
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APOLLO
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GENUINE EARLY PERIOD FURNITURE AND DECORATION



SEVENTEENTH
CENTURY

OAK CHAIR TABLE
JAMES I

Circa A.D. 1625

*Illustrated as a chair and as
a table*



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CURRENT SHOWS AND COMMENTS BY PERSPEX

THE late Sir Michael Sadler was a great Educationist in the wider, and a great educator in the narrower senses of the words. By his profession he helped education in general to a higher plane; by love and enthusiasm for the Fine Arts he educated himself. In his preface to the Catalogue of *Selected Paintings from the Michael Sadler Collection* at the Leicester Galleries, Mr. John Piper says: "Sir Michael Sadler belonged to a generation that not only could not take Picasso for granted, but that could take for granted no contemporary art at all." That, I think, is not quite true, whichever way one takes it. There is always a public that takes

some kind of "contemporary art" for granted, but if the inverted commas are meant to indicate what we now sometimes call "modernistic" or "advanced" art, that is to say one that expresses the latest fashion, Sir Michael undoubtedly could take for granted at least "plein-air" painting, Impressionism, Pointillism, Neo-Impressionism, or whatever the last *ism* before Post-impressionism was. Nevertheless, it is true that Sir Michael, to the bewilderment of many of my—rather younger—generation took the *Post-impressionists* seriously from the start, even before they had so been dubbed by Roger Fry. Thereafter he continued to patronize the younger generations as they came along, and their selection shows rather his catholicity than his preference for any particular *ism*. Here, therefore, we encounter Gainsborough, Constable, Etty, Daumier, Puvis de Chavaunes, Cézanne, Picasso, Leger

Matisse, Dufy, Max Ernst, Sickert, Segonzac, Matthew Smith, Dali, Spencer Gore, David Jones, Tchelitchew, F. Marc, Neville Lewis, Paul Nash, Roberts, Meninski, and others, as also Maillol, Moore, Skeaping and Dobson. We are told that he had sometimes an "unbounded enthusiasm for apparently doubtful artists," and if that does not explain some of his acquisitions, it still leaves one wondering why he chose the particular specimens of *undoubted* artists. It is, of course, possible that the selection does not embrace his most treasured possessions, but I confess that whilst I relished the drawings here exhibited almost without exception, I wondered time

and again just why he had bought, for example, that particular Sickert, or Francis Hodgkins, or that particular Gertler, or that particular Matthew Smith. Had he bought "Names" one would understand, but that is what, according to Mr. Piper, he did not do. He liked his examples of an artist's work for special reasons of his own. I cannot specify cases because at the time of my visit the catalogue was not yet ready; but perhaps I have said enough to induce other *creative collectors*, to use Mr. Piper's term for Sir Michael's policy, to visit this revealing show if only for the pleasure of pitting their own judgment against his.

Incidentally, this month's "Choice" is from Sir Michael Sadler's Collection, and intended to illustrate the change that came over art owing to the Post-impressionist "revolution." Here we see Gertler as a talented realist before he had become *abstract* in colour and design. Even artists of the older generation, traditionalists like Glyn Philpot, and impressionists like Charles Sims, underwent a change of heart at the end of their careers.

But how one longs sometimes to have a kind of artistic faith, something like a religion that one could believe in and which would tell one what was *good* even when one thought it *bad* or silly; and what was *bad* even when one felt it to be good or intelligent, and thus maintain a sort of certitude of faith against all reason. Little good comes out of such a state of mind, perhaps, except that it satisfies those who possess it.

I challenge anyone to visit the present show at the Redfern Gallery and to come away from it without emotion and intellect engaged in an all-in wrestling match. The artists here exhibiting are John Piper, Graham Sutherland, Paul Nash, Henry Moore and the brothers Robin and Christopher Ironside. Christopher Ironside is the least challenging: he is, it seems, Wilson Steer in the intentions of his water-colours, but not as single-minded and sure. His brother Robin's art is a horse of quite another colour. He is a kind of surrealist with a sort of *ninety-ish* technique. Highly detailed, highly finished, most romantic and most



PORTRAIT OF THE ARTIST'S MOTHER]

By MARK GERTLER

Exhibited at the Leicester Galleries

PERSPEX' choice for the Picture of the Month

macabre. His figures make one feel as if some black magician with a fiendish mind had managed to convert a decomposing body of a human being into a lay-figure and had transported it into a dream world of exquisite imagination, a world that stands out in clear definition in respect of every detail. They have a great attraction for me; I am sure they ought not to have; it's probably most wicked of me, though I have no idea what they are all about. I admire them, but I could give several excellent intellectual reasons why one shouldn't.

If Robin Ironside is an illustrator rather than a painter, Piper and Sutherland are definitely painters; with Paul Nash one cannot make quite the same distinction; but though in his colour schemes he is definitely on the side of the painters, he remains in his manipulation of line equally plainly a draughtsman. Then we have Henry Moore. He is, of course, a sculptor, though he is here represented by drawings; but they are not sculptor's drawings in the sense in which that is true of Michelangelo, of Rodin, Dobson, or the late Eric Gill. I don't understand him as a sculptor, and dislike him; I don't understand him as a picture maker or a draughtsman, and I like him. Of course, this is against all logic—well, but there it is, and there's nothing to be done about it that I can see. His picture of "A Crowd of People Looking at a Tied-up Object"—evidently a piece of colossal sculpture, I find most attractive in colour, design, texture; the subject matter ought to be just silly; but it just isn't. Neither are his other drawings here just silly in spite of the ridiculous distortions he so seriously and defiantly favours in his sculpture; they are dignified but gloomy, and—I don't like them.

Graham Sutherland, here, fails to move me with his psychological abstractions.

John Piper's "Pistyll Cain" reminds one a little of Ward's "Gordale Scar," though it is in a different medium and on a small scale. "Farmyard Chapel" is what one may now class a good "Piper"; his "Seaweed and Lichen," with its stronger effect of light and strong sense of recession is still better; but if this artist isn't careful he will be having people say, "if you have seen one 'Piper' you've seen 'em all." So to the Paul Nash's here. I fancy they are earlier ones. They are very nice, very clean in design, very blonde in colour, painfully rational in their delineation of the irrational. This makes me actively dislike the "Voyages of the Moon," which looks as if the moon had decided that she was really a tennis ball travelling through a scaffolding of some sort. The "Two Serpents" are a bit of rope that imagined itself a stellar body, suggesting perhaps that that is what anyone would prefer in the environment of linear pattern in which the rope finds itself on earth—a sort of backyard shed with a corrugated dustbin. All this seems to me *tant de bruit pour une omelette* made of very dried egg. "The Diving Stage" I like best. It is quite rational and mildly entertaining in design, much less entertaining than the "Two Serpents," but also less pretentious.

As I have said: All these matters cause one's mind to engage in an unsatisfactory wrestling match, which makes one feel grateful even for the war which has brought most of these artists *back to earth*.

But how are the Educationists going to justify their attempts at teaching what one cannot learn and preventing their students from learning what they have not been taught.

This question of Education keeps on cropping up, as the following two notices of exhibitions further corroborate.

I remember how, many years ago, Frank Brangwyn, of whom we hear far too little in these days, made a comment that goes to the roots of ART appreciation, but in the true sense of the word, which is the appreciation of an art. It was during the last war and the artist had just finished a number of War Posters. They were auto-lithographs; that is to say, lithographs drawn on stone by the artist himself, and they were, if memory does not deceive me, done in two colours, which means two separate stones, and in this case they were of a large size, consequently very heavy and difficult to handle, much to the annoyance of the carters who had come to collect them. They had, of course, no idea of the purpose of these unwieldy "paving stones"—until the artist, amused by their comments, explained to them what these "paving stones" were for and how they "worked." Immediately their attitude changed. Here was one "working man" explaining to other working men something they could understand. They at once became interested in *works of art*.

This reminiscence came back to me after a visit to the C.E.M.A. Exhibition of "English Book Illustration since 1800." C.E.M.A. stands for Council for the Encouragement of Music and the Arts. Strictly speaking, one cannot encourage music and the arts—only either musicians and artists, or those who already have a liking for music and art. The present exhibition is likely to serve both aims admirably if only it can be brought home to the public what it is really all about. Those who are not already interested and drift through the show aimlessly may find here and there an exhibit to attract their attention, such as, for example, the enormous colour plate from Audubon's "Birds of America," or Henry Alken's "Elaborate Panoramic View of the Entire Funeral Procession of Arthur Duke of Wellington," or a familiar-looking scene of "Fire in London" from Combe's "Microcosm of London" of 1808; or they may enjoy Sir William Nicholson's "Pirate Twins." Here they may wonder why it has apparently been duplicated, until, if sufficiently interested, they discern that one is a reproduction of the other, which discovery may lead them to make comparisons of differences between the original and the Colour-Lithograph. It is at this point that the Exhibition reveals its true significance, which is to show the development of both design and process or method reproduction during the last 144 years. The show needs the services of a commentator who is enthusiastic and knowledgeable in both respects. The visitor will find such a commentator in the admirably written and produced catalogue; but it is eminently a show which lends itself to conducted tours of specially invited "tourists" from the upper forms of Secondary and from Adult Schools.

And this brings one to another of C.E.M.A.'s activities, and of Adult Education; namely, the "Exhibition The Artist at Work" organized by the Scottish Branch of the British Institute of Adult Education" in Edinburgh, which C.E.M.A. has financed. I have not seen the show, but the catalogue which lies before me makes certainly stimulating and challenging reading. "Of course one can enjoy a work of art spontaneously,

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OLD ENGLISH CUPBOARDS

BY MICHAEL CONWAY

THE original English cupboard was exactly what its name implies—"borde" or side table upon which drinking cups were displayed. The word is a very democratic one, extending over a wide range; for at one extreme stands a piece of furniture that exhibited the glittering gold and silver cups of nobilities' palaces, and at the other extreme end the humble larder to which Mother Hubbard went to find a bone for her accomplished dog.

During Gothic days "cupbordes" were merely a series of shelves arranged one above the other, surmounted by a canopy of wood or fabric. The number of shelves was regulated according to the owner's social position. It was not until the mid-XVth century that doors were fixed to the front and the back enclosed. The resulting box-like structure became the old English plain riven oak ambrey with one or two doors. Shelves were held in position by housing the ends and fixing them with oak dowel pegs driven through the vertical sides. This style of construction was used until panelled framing was evolved in the XVIth century.

During the reign of Henry VIII (1509-47) the cupboard, or ambrey, took on more than



LIVERY CUPBOARD, circa 1500, owned by Arthur, Prince of Wales, eldest son of Henry VII
Tudor piercings in the form of Gothic church window tracery and mullions

the shape of a simple box when the livery cupboard—spelled "liverei" and "lyvere"—came into existence. From these cupboards liveries of food and drink were served to household retainers. Doors were pierced to allow for ventilation, Tudor piercings resembling the form of Gothic church window tracery, with mullions and pointed arches. It is possible to estimate the age of a livery cupboard by the type of piercing—whether early English, decorated or perpendicular Gothic styles of architecture. Portraits were sometimes carved on the panels.

Little ornament appeared



A DOLE CUPBOARD, early XVIth century, from Ivy Church, near Salisbury, showing door piercings to allow for ventilation

upon livery cupboards during Jacobean days (1603-49). Doors consisted mainly of turned balusters, which enabled plenty of air to circulate through the cupboards. The first spindles were bulbous in form, but were soon superseded by unshaped turning. Ball-turning was used during the Commonwealth. Side panelling was similar to that on contemporary chests, diamond-shaped ornament being the chief decoration. Plainly panelled doors were sometimes drilled with small ventilation holes in artistic designs.

A small type of livery cupboard was the hutch or hanging cupboard, merely a small chest usually with inward-splayed sides and a central door composed largely of turned balusters and secured with an oak turnbuckle or a lock. Elaborately smithed wrought-iron hinges were often used. A similar cupboard on legs appeared about 1650. When used in a church to store food for the needy, the livery cupboard was known as a dole cupboard.

The most important piece of furniture in the homes of England's wealthy between



OAK HANGING CUPBOARD or HUTCH, of the Early Stuart period, circa 1630, with turned balusters



JACOBEAN COURT CUPBOARD, circa 1625, with the carved columns supporting the front corners less stumpy and bulbous

1550 and 1660 was the court cupboard. On its shelves magnificent gold and silver plate was impressively displayed. Crude, country-made examples were made as late as 1710. Court cupboards made during Elizabethan days were Gothic in character, with effigies and heads of royalty carved upon door panels or door posts. Linenfold panels were sometimes used. Wood carvers at this time specialized in grotesque figurework, intricate interlacing of strapwork, and ribbon ornamentation. Marquetry was also used extensively during Elizabethan days. The solid wood was cut and pieces of fancy woods of differing colours, usually a quarter of an inch deep, inserted into the spaces. The carved columns supporting the front corners of court cupboards were usually stumpy and bulbous. From 1620 they were uncarved and turned in baluster and vase shapes. Ten years later these were replaced by turned knobs hanging downward from the cornice.

OLD ENGLISH CUPBOARDS

Tudor court cupboards were most elaborate pieces of furniture. The top cupboard sometimes had splayed sides to permit of more room for the display of plate. The lower portion was sometimes left open, but generally it was filled with shelves and faced with doors; later with cupboards and drawers. The favourite carving was the channel style, having rounded heads to each end. Interlaced arches carved with the acanthus leaf and other ornaments were popular.

Three-tiered court cupboards were made for the use of people of high social degree, the lesser nobility using a two-tiered cupboard. The cupboard had to be arranged according to etiquette. The old rule went: "The cupboards of countesses should have three shelves, on which should be ranged dishes, pots, flagons, and large drinking-cups, while on the broadest part of the dresser there should be two large wax candles to be lit when anyone is in the room." The two-tiered variety



Example of a faultless Elizabethan carved COURT CUPBOARD with marquetry less than an eighth of an inch thick, unusual in Elizabethan work
Courtesy Phillips of Hitchin, Ltd.



later became popular in the farmhouses of Yorkshire and Wales. They were made locally and had an overhanging canopy. The Welsh type, known as Due Ddarn, had the top tier smaller than the lower. Hinges on the lower doors were of wrought-iron, but the small upper doors swung on oak dowels fixed vertically between the top and bottom of the door framing. Iron hinges of pre-Reformation days were small, usually of wedge or butterfly shape, being narrow at the joint. Hinges were always fixed to show outside the woodwork and were secured with hand-made iron nails.

Other types of hinges used were the H and the ornamental cockspur. In Cromwellian and Restoration court cupboards hinges were shaped like the modern butt hinge, and secured inside the doors. Hinges on all court cup-

Another form of an exceptional carved marquetry Elizabethan COURT CUPBOARD
Courtesy Frank Partridge & Sons

boards were hand-made and not countersunk for screws.

The most characteristic feature of Cromwellian court cupboards (1649-1660) was the use of carving which projected beyond the actual piece. Usually the octagonal central panel of each door was ornamented in this way. Cupboards at this time were sometimes elaborately inlaid with marquetry in various woods, bone and pearl.

During Restoration days court cupboards became plainer and less beautiful, the only attractive feature being the urn-shaped feet. Carved diamond ornament in the centre of doors and side panels was the only decoration. Scratched mouldings were always used until this time, as the art of mitreing was not well known. With the accession of William and Mary (1689-1702) mitred mouldings became general, and with them shaped panels to the doors. The panels of Queen Anne court cupboards (1702-14) were generally ogee-shaped at the top. Little else distin-



Late Elizabethan COURT CUPBOARD with open base

guishes them from cupboards of the previous half-century.

Corner cupboards for standing or hanging in the angles of rooms made their appearance during the William and Mary period, becoming immensely popular during the following century. The woods used were oak, fruitwood, mahogany, and, in rare cases, walnut. Oak corner cupboards carved in the Jacobean style were made after 1690.

Standing corner cupboards were made either in one piece or in two sections, the latter being of Welsh origin and dating from 1700. Doors were fitted to top and bottom sections, with sometimes a row of one, two, or three drawers between. Square panelled doors with panels raised and moulded on the edge were characteristic of XVIIth century flat-fronted corner cupboards. Afterwards semi-circular headed panels were generally used. The doors of Queen Anne corner cupboards often have cupid-bow shaped panels. Glazed doors came into fashion about 1705, the tracery sometimes being extremely beautiful.

Chippendale corner cupboards were always of mahogany. Hanging cupboards

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ELIZABETHAN COURT CUPBOARD with effigies carved on doorposts; exceptionally fine carving and very rare corner columns

CHESTS OF DRAWERS OF THE LATE XVIITH & XVIIITH CENTURIES

BY JOHN ELTON

THE principle of the chest of drawers, which is defined as "a kind of large box or frame with a set of drawers, formerly used for keeping money and other valuables, now an article of bedroom furniture," was well known in the XVIIth century, but it makes a rare appearance in English documents and inventories until the late XVIIth century. One of the earliest references is that of Samuel Pepys, who, in 1661, bought for his own chamber "a fair chest of drawers." During the age of oak, characteristic features were the varied panelling of the drawer fronts by means of mitred mouldings, and the presence in some chests of wide drawers which are "blocked," and project beyond the body of the piece.

The application of veneer or figured wood upon a carcass revolutionized the appearance of case furniture, and the panelled and mitred drawer fronts disappeared. The division into a number of deep drawers, surmounted by two shallow drawers became established. The gradation in size of the deep drawers was not regular; in the small walnut specimen (Fig. I) the drawer immediately below the topmost drawer is deeper than the two below it. In this



Fig. I. Specimen in Walnut, with stringing lines used decoratively, and a large half-round moulding on the carcass, showing the development of deep drawers surmounted by two shallow ones. Approximately William III



case, stringing lines are used decoratively. During this period (approximately covered by the reign of William III), a large half-round moulding is planted on to the face of the carcass. The drop handle of pear shape, attached to a rosette, has often from its slight "tang" attachment been wrenched away, and a more efficient pull substituted.

The number of chests of drawers mounted on a stand is small when compared with those resting on short feet. In this "highboy" (which brings the chest of drawers into the group of parlour pieces) the lower portion is a frame or stand supported by legs, and when the centre is arched, of the three drawers in the frame the central one is shallower than the two others to allow for the arch. A very small chest, formerly at Boughton House and now in the Victoria and Albert Museum, is composed of two drawers only, on a low stand with four scroll-shaped legs, tied by a flat stretcher. This stands only two feet seven inches high. The walnut chest of drawers (Fig. II) shows the typical grouping of three drawers above the arch in the stand, and the double half-round beading planted on the carcass and surrounding the drawers. The handles are of loop form, affixed to knob heads on a shaped and engraved brass plate. The key escutcheons are also shaped and engraved; and on the middle

Fig. II. In Walnut, showing typical grouping of three drawers above arch on stand and the double half-round beading. Circa 1700-1715

drawers of the topmost tier, the plate of the handle has a key hole.

The walnut chest of drawers (Fig. III) has an unusual grouping of four small drawers in the topmost tier; and the front angles are canted and fluted. The effective balancing of the veneer on the drawers is noticeable. Chests of the early XVIIIth century having a folding top are known to-day as "bachelor chests," but no contemporary use of this term has come to light.

In the age of mahogany, the frame or stand with stretchers was generally abandoned; and about the middle of the century the serpentine shaping added to the interest of the surface. The finer examples were affected by the commode type, and often introduce treatment of French origin. A chest of drawers in the Victoria and Albert Museum,* which has serpentine front and sides, has projecting consoles at the front angles, and carved and shaped apron and feet. The brass handles fitted to such pieces, of loop form, are also French in feeling, and are attached at each end to plates of rosette form, or rococo foliations; or to one richly treated and pierced back-plate. The cock or cocked bead, a small projecting moulding fixed to the drawer-edges, appears shortly before the middle of the XVIIIth century. There are a few small chests of drawers mounted on feet of cabriole form which are of fine quality; dating from the *Director* period there is a certain number of richly treated chests of drawers, containing only three or four tiers of drawers and resting on broad "Chinese feet," often carved with acanthus.



Fig. III. Early Georgian Chest of Drawers in Walnut, with unusual grouping of small drawers. Note the effective balancing of veneer



Fig. IV. Mahogany Bow-fronted Chest of Drawers. The plinth dropped and corners carried downwards with an outward splay and the bottom shaped. Circa 1790

In the *Guide* (1788) it is maintained that the design of chests of drawers "admits of little variation or ornament," but in fact both veneered and inlaid chests of drawers are figured in the *Guide*, and in some cases the figure of the veneer is indicated. One plate (No. 77) is described as "with a serpentine front, the drawers . . . elegantly ornamented with inlaid and painted work." In two plates, chests with a fitted dressing drawer are shown, separately figured.

About this period, some chests of drawers were surmounted by small cupboards, which, according to the author of the "Age of Satinwood" "were used for the medicines, cordials, different waters and washes favoured chiefly by ladies"; but there is no evidence that their use was restricted to these liquids. In the apartments of Princess Elizabeth at Kew in 1799 there was a "mahogany chest of drawers with a bookcase on the top, with glass doors and silk curtains." About 1770 the plinth was sometimes dropped, and the corners carried downwards with an outward splay (Fig. IV) and the bottom is also invariably shaped to accord with this curve.

There was a considerable range in size in the late Georgian chest of drawers, and Sheraton in his *Cabinet Dictionary* (1803) has a notice of a small variety, known as a "Lobby chest," a half chest of drawers, "adapted for the use of a small study, lobby or small lodging room." These usually consist of four drawers in height and stand about three feet high. The brass drawer handles and escutcheons

* W.133—1919 (dating from about 1760).



Fig. V. The "Tall Boy" or "Chest upon Chest."
Circa 1770

were simplified by the classic taste; also the process of stamping small circular, oval and polygonal back-plates with loop handles became the rule during the Heppelwhite and early Sheraton period. In the Regency period a reeded section of a column was sometimes let in at the angles. The chest was either flat or bow-fronted at this period, for the serpentine shaping was discarded as expensive. Characteristic Regency handles take the form of a solid lion-headed knob or a lighter stamped brass lion mask filled with a ring. Spirally twisted colonettes were introduced at the front angles in the second quarter of the XIXth century.

The "tall boy" (Fig. V), or, to use its original name, the "chest upon chest" or double chest, made its first appearance about 1725, and continued in use both in England and America until the Regency period. Their immense storage capacity gave them great value to the householder, who "deemed it essential to his convenience and comfort to have an ample chest of drawers in his parlour or sitting-room in which linen and clothes of the family were always of ready access." The other side of the case for or against the tall boy is put by George Smith, in his *Cabinet Maker's Guide*, who speaks of the "disagreeable alternative of getting on to chairs to place anything in the upper drawers."*

*P. 182.

OLD ENGLISH CUPBOARDS

(Continued from page 6)

generally had moulded cornices and plainly panelled doors. Finer examples had a dentil cornice and splayed corners decorated with lattice-work incised carving. Corner cupboards on stands and having glazed tracery doors were finely carved, with fretwork brackets and frieze. Heppelwhite mahogany corner cupboards had glazed tracery doors, tracery and moulding differing entirely from Chippendale's. Sheraton corner cupboards were made in shapes many and varied. Oak with side pilasters veneered in mahogany and inlaid with holly was a very popular design. Some had flat doors; others rounded. Small drawers were often fitted beneath or inside the cupboard. Inlaid borders, scrolls, and shells were very common.

The oak bacon cupboard was an early English piece of farmhouse furniture which stood beside the inglenook. Cured flitches of bacon were hung within from hooks similar to those used by the butcher of to-day. During Cromwellian days the bacon cupboard was converted into a fireside settle with arms and a seat which lifted disclosing a box. Sometimes this space was occupied by two drawers, or two small drawers and a cupboard each side. The doors of the cupboard formed the back of the settle and were finely panelled; a moulded cornice was applied. The bacon settle illustrated on the cover is one of the finest made during Carolean days. With more than 250 years of constant wax polishing, it has become a beautiful rich nut-brown colour, and silky smooth. Of oak, about four feet wide and six feet six inches tall, its panelled door opens to reveal a bacon cupboard just deep enough to accommodate a couple of ample sides on its original wrought-iron hooks. There are two drawers beneath the settle seat and, most uncommon feature of all, an overhanging cornice containing two spacious cupboards; the wrought-iron hinges and keyhole scutcheons are the originals. During William and Mary days bacon settles were made in elm, fruitwood and brown-stained pine. Bacon settles continued with but little difference in design and decoration other than larger panels until 1724, when the simple bacon cupboard on the lines of its old English predecessors returned to favour. These were made in large numbers until 1820.

INTER-FACTORY COPYING IN ENGLISH PORCELAIN

BY F. SEVERNE MACKENNA, M.A., F.S.A.Scot.

ONE of the most painful lessons which the inexperienced collector of English porcelain has to learn is the fact that similarity of design is no proof of identity of *fabrique*, and it is one which is often the last to be mastered. Even after years of experience there is often a temptation to make a "spot attribution" on decoration alone, with disconcerting results in many cases. Misleading as the similarity of decoration between the productions of several factories can be, it is an intensely interesting subject and one which amply repays a little attention from time to time in the course of collecting.

It is not, perhaps, strictly correct to refer to this similarity of design as copying, for this implies an attempt on the part of one factory to reproduce the decoration executed at another. That this was frequently done is well known, but there is also the question of similar work being done at two factories by the same artist in the course of his migrations, and there is, too, the very large number of pieces decorated in London at one of the enamelling studios, such as Giles'.

It is not always possible to distinguish clearly between pieces which are definitely copies and those which are the work of the same artist, done at different places. Anyone with the least knowledge of painting in any of its branches will realize that the work of an artist alters and modifies with experience, sometimes advantageously and sometimes the reverse. So it is not at all easy to say of two similarly decorated pieces that the one is a copy of another artist's work or is the work of the same man, slightly modified. The fact remains, of course, that it is the second *fabrique* which copies the first, whether the artists be the same or not, so the point is only of academic interest. In the case of work done outside the factory the position is different; here there is no question of copying. It could as well be said of an artist painting now on paper, now on canvas, in his own highly individual style, that the one picture was a copy of the other.

One of the best-known and most stylized types of decoration is that of the *agitated* or *dishevelled* birds, seen at its finest on the two specimens in Fig. 1, both formerly in the Drane collection, the plate being of Bow manufacture, marked with the fretted square in blue and the anchor and dagger in gold, the bowl being of Worcester make. In my collection there are a considerable number of examples of this artist's work on Bow, Worcester and Cookworthy Plymouth, and I formerly possessed Longton Hall examples. Hobson, on Pl. LXXXVII of "Worcester Porcelain," shows a number of specimens from the Drane collection, while Mr. Drane, in his own catalogue, has the following note (p. 36): "... it is assumed that the painter of these dishevelled birds commenced his career at Bow, then passed to Chelsea, and when this factory failed he went for a short time to Bristol, thence he went to Longton Hall and remained



Fig. 1. BOW PLATE, marked with the fretted square in blue and the anchor and dagger in gold, and WORCESTER BOWL marked with the fretted square. Decorated in London by the Agitated Bird artist, and therefore not in any sense copies of each other except in the matter of the mark

In the Author's collection

there until the failure of those works, when he removed to Worcester and where probably he finished his career." With the Longton Hall sojourn altered to occupy its correct chronological position in the list, this idea prevailed until recent years, when it was pointed out that the migrations of this distinctive artist had no foundation in fact and that he had done all his decorating in London, using ware bought in the white from many factories. It is thus shown that there can be no question of copying in the case of this type of bird painting, since the factories whose wares were embellished with it knew nothing about the matter, their interest having terminated with the sale of the white ware.

Fortunately for the purpose of students, there are many examples of genuine copying of designs by one or more factories, and every collection of any size can furnish illustrations of the practice. In the case of some Oriental designs there is always the possibility that two or more factories may have gone simultaneously to the original for their inspiration, but the larger proportion is derivative.

One of the best-loved designs on XVIIIth century china was the partridge pattern, examples of which may be found from practically every frit-paste factory of importance. This is a case in which it is tolerably certain that the design was copied from factory to factory. A comparative study of a group of pieces ranging from Bow to Barr Worcester affords evidence of the gradual debasement as time went on, the design drifting farther away from the Oriental original. In Fig. II are shown two examples of the use of the pattern. The inkpot is of early Bow manufacture, and the cup and saucer of Worcester, marked with the rare open red crescent. There is little to choose between the two versions, but the Bow is perhaps the better painted. Mr. Drane, who

specialized in the *minutiæ* of china decoration, declared that two artists painted the partridge pattern at Worcester, as the birds were depicted blind in some cases. With this I do not agree. The presence or lack of eyes is purely a matter of accident or carelessness on the part of the artist, and furnishes no grounds for assuming it to be a sign of a different hand. Things much more important than an eye were often missed out; for example, I have a pair of Bow plates painted with cockatoos in landscapes, in one of which the flowers have never been given stalks nor the insects legs and antennæ. The latest period of the partridge pattern is quite repulsive and coarsely executed.

Worcester seems to have been particularly prone to employing other factories' designs in addition to shapes and marks. There exist, for example, Worcester moulded dishes with basket-work edges and vine-leaves at either end, painted with flowers on a yellow ground, which are taken direct in every particular from Chelsea. A specimen in my collection even has a red anchor mark, and I have another red anchor Worcester piece, a large leaf-dish painted with birds which again savours of a Chelsea original. Yet another instance is shown in Fig. III. The unwary might well imagine these two plates to be of Chelsea origin, knowing that the old brocaded Japan pattern was largely used there; and if he looked at their marks for confirmation he would find it in the blue anchor which occurs on each. Yet the one on the right is of Chelsea make and the other of Worcester! Close examination, especially in the originals, shows many signs of decadence in the Worcester example. Note, for instance, how the scalloped edge to the central reserve in the Chelsea piece, where the design follows the moulding of the surface, has been very half-heartedly and meaninglessly copied on the plain surface of the Worcester example.

The most curious instance connected with Worcester which I have encountered is shown in Fig. IV, in which the right-hand cup is Worcester and the other Lowestoft. The exterior of the Lowestoft cup is quite orthodox for that factory, but the inner border in turquoise, red and gold is copied most patently from a Worcester original of the type shown. The copy is a somewhat poor attempt, with blue of thin tone and lines lacking the sureness of the original. I have never come across another example of this Lowestoft pattern, but the Worcester one is well known both with the partridge pattern (here beginning to be debased) and with the red dragon pattern.

Curiously enough, Worcester is represented in the three remaining examples I am showing. The first is of a coffee-cup and saucer (Fig. V), of which the cup is of Champion's Bristol and the saucer of Worcester manufacture. They are decorated in green and gold. Which came first I cannot say, for they are approximately contemporaneous and neither is typical in decoration. Although the mark on each is similar they have not been copied; in both cases it is the crossed swords and numeral fre-



Fig. II. AN INKPOT of early Bow manufacture and a WORCESTER CUP and SAUCER marked with the open red crescent. Decorated with the Partridge pattern, the Bow specimen being the earlier

In the Author's collection

Fig. III. Two examples of the Brocaded Japan Pattern, left WORCESTER, right CHELSEA, both marked with the blue anchor. The Chelsea is much the earlier

In the Author's collection

quently found at both factories. The tone of the glaze, the gilding and the painting are extraordinarily similar and can withstand even the closest inspection. It is only when the bases are examined that the true state of affairs is appreciated, a remarkable thing when it is remembered that one is of frit-paste and the other of kaolinic. It is undoubtedly the best "match" I have seen. They have not been decorated by the same individuals, for the green decoration reveals differences on close examination and there are slight variations in the gilding.

Fig. VI is again from the same two factories, the decoration being of harbour scenes in lake *camaieu* with red and gold borders. The cups are of Champion's Bristol make and the saucer of Worcester. None are marked. In this case the similarity is less pronounced, the tone of the lake differing considerably, but the borders appear identical. The saucer in this case may possibly be a replacement, as I have seen Bristol and Worcester saucers mixed indiscriminately in portions of the service to which these specimens and others in my collection belong.

The last illustration (Fig. VII) is particularly interesting. In it are two teapots decorated with the Kylin



Fig. IV. TWO CUPS with similar borders in turquoise, red and gold; left LOWESTOFT, right WORCESTER. *In the Author's collection*

pattern (not, be it well noted, the Bishop Sumner pattern, which is quite different) the one on the right being of Cookworthy's Plymouth manufacture, marked with the very rare double mark in red and under-glaze blue, and that on the left of Worcester make, marked with the fretted square. This particular pattern is found in my experience on Worcester and Plymouth alone; in the former its use continued over a considerable number of years and we find very debased examples with the late Barr and Flight marks, scarcely to be recognized in their mechanical crudity. In its earliest versions it was a particularly satisfactory design, the main difficulty having been the tendency for the over-glaze blue to show signs of over-firing.

Other well-known examples of inter-factory copying occur in the case of Longton Hall and Cookworthy's Plymouth and Bristol manufactories, notably in the large Asias and Americas of the Continents, the Boys and Goat, etc. This identity is explained by the fact that there was a sale of Longton Hall models and moulds at

Salisbury in September, 1760, and it is a reasonable supposition that Cookworthy made several purchases there. The similarity between the Bow, Worcester and Lowestoft powder-blue wares with Chinese river scenes in reserves is too well known to need either illustration or comment, except to state that they each appear to have derived their inspiration direct from the Oriental original and not from each other.

The similarity of decoration which exists between the productions of the Cookworthy Plymouth and Bristol factories and the succeeding Champion works at Bristol does not concern us, since they may be ranked as one manufactory, nor is it necessary to consider the fairly numerous class of replacements made at later factories, often of XIXth century period.

The foregoing examples of genuine inter-factory copying comprise merely the barest outline of the subject, and it must not be imagined that the copying necessarily related to the whole of the decoration of a specimen; it is no uncommon thing to find only a portion of the decoration transferred by the copyist, as, for example, in the two cups in Fig. IV, where the similarity is confined to the inner border and then vanishes.

If anyone is inclined to frown upon this habit of "lifting" designs from rival factories and to question the ethics of such a practice, it is only necessary to remind him of the conditions under which all our early XVIIIth century china was made and decorated. It was an absolutely new art, the result of prolonged experiments, and with the whole of the cultured part of the population eagerly interested and desirous of possessing examples of the wonderful new productions, manufacturers stopped at nothing in their desire to obtain ideas and secrets. The classical example is to be found in the methods Wedgwood used against Champion in his fight to break the latter's monopoly of kaolinic porcelain. Although Wedgwood was,



Fig. V. CUP AND SAUCER with identical decoration; the cup is of Champion's Bristol manufacture, marked with the cross-swords in blue and 3 in gold, and the saucer of Worcester make, marked with the cross-swords and 9 in blue. The decoration is in green and gold. *In the Author's collection*

INTER-FACTORY COPYING IN ENGLISH PORCELAIN

and is, regarded as one of the most straightforward and upright men of his time, he was none the less able to write to his partner, Bentley, in August, 1778, referring to the condition to which his opposition had brought Champion. "Poor Champion, you may have heard, is quite demolished. . . . I suppose we might buy some Gowan stone and Gowan clay now upon easy terms. . . ." Further examples of methods then in use for discovering other manufacturers' secrets are known, among them being Wedgwood's instructions to his brother to try to bribe the gilder Jenks to disclose the method he used on the Chelsea and Bow wares, and again of the Liverpool



Fig. VI. TWO CUPS AND A SAUCER, decorated with harbour scenes in lake, with red and gold borders; the cups are of Champion's Bristol manufacture, and the saucer is Worcester. They are unmarked

In the Author's collection



Chaffers bribing Podmore to disclose the secret of steatitic porcelain and enter his employment. Little wonder that such confusion exists in the matter of the identification of early English porcelain and its decoration.

Succeeding issues of APOLLO will contain well-illustrated articles by the same writer on "The Decoration of XVIIIth Century English Porcelain" in three parts, viz.: "Oriental, Meissen and Sèvres Influences."

Fig. VII. TWO TEAPOTS decorated with the Kylin pattern. The lower is of WORCESTER manufacture, marked with the fretted square, and the other is of PLYMOUTH origin, marked with the "tin" mark in blue under-glaze and again in red enamel

In the Author's collection

SOTHEBY'S BICENTENARY

Sotheby's—there is only one—with the commencement of their sales in this month of January, 1944, have entered on their third century, and lovers and collectors of the arts the world over must hope that the great position they now hold will ever be maintained. One regretted the removal from their famous Rooms in Wellington Street, but their Bond Street Galleries, which became their home in 1917, are most attractive in every way, and certainly could not be improved upon as a convenient meeting place of the *cognoscenti*.

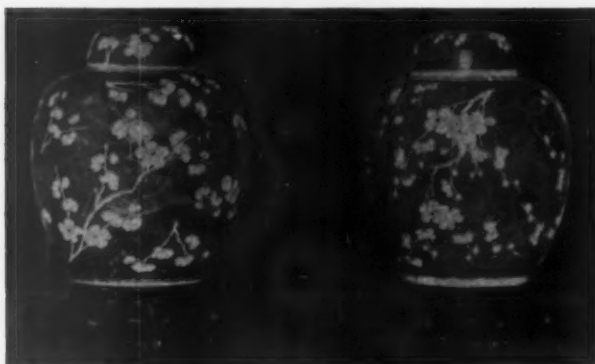
The City of Birmingham Art Gallery, which has been closed to the public for nearly three and a half years, will be partially re-opened during the third week in February, with a special exhibition of works by the late Wilson Steer, O.M., arranged and circulated by C.E.M.A.

SPORTING PICTURES

A series of articles contributed by Guy Paget, D.L., F.R.Hist.S., will appear in ensuing issues on George Stubbs, Chalon, Ward, Ferneley, Seymour, Wootton and other artists.

The increasing interest and appreciation of Sporting Pictures is shown by the exhibition of the two fine Stubbs recently purchased and other sporting subjects which Ellis and Smith are holding in their Galleries from January 25. Collectors and all interested in these typical English works of art will no doubt take advantage of the opportunity that Mr. Jack Ellis, now the sole proprietor of these well-known Galleries, is giving them of viewing some magnificent pictures.

CHINESE PORCELAIN: GINGER JARS BY MRS. WILLOUGHBY HODGSON, F.R.S.A.



Pair of Hawthorne Ginger Jars showing ascending and descending branches



"Blob" Hawthorne Ginger Jar



Hawthorne Jar with panels enclosing emblems of the "hundred antiques"

Courtesy Dickenson and Sons

THE custom of giving at the New Year is a time-honoured ordinance, but it is one which is perhaps less practised in these days than in those of our ancestors. Records of the presents made by her courtiers to Good Queen Bess still survive to amaze us by their quantity and variety, and we are told that if they did not come up to her expectations "she swore right lustily." The gifts ranged from the ginger she deigned to accept from a crossing-sweeper to the "cuppe of grene pursselyne and porringer of white pursselyne" offered to her by Lord Burleigh, and Mr. Cecil, on New Year's Day, 1588.

This cup and bowl were of Chinese porcelain, the fame and wonder of which would have enhanced their value in the eyes of the rapacious receiver who had no doubt heard of the renowned collection brought together by Francis I of France and of the special gallery set apart to house it.

It is characteristic of the Chinese, who made a practice of giving at the New Year, that the most prized offerings were drawn from their most cherished art and industry. To the making of porcelain they had brought all that was lovely, sacred and revered in their national tenets. Correct canons of art had to be followed; the artist went to Nature for inspiration, and Nature was depicted "as seen from a garden pavilion on a sunny day." Indeed, the workman brought such loving craftsmanship to his task that to a Western mind it is difficult to believe he was paid for his work. It would seem rather that he felt honoured in the doing of it. Nor can we understand an enthusiasm which drew great men to the Temples on high days and holidays, there to gaze on and admire the porcelain stored within the sacred precincts.

The hawthorn or prunus "ginger-jars," as we now call them, were used in China to convey presents at the New Year. They are oviform in shape, and the Chinese name is *mei-hua*. They generally contained "tay, alias tee," or sweetmeats. Tea that was of very fine flavour was offered, and when the jar was of unusually good quality some recipients, knowing its value, accepted the tea, appreciated to the full the compliment, and with gracious and courteous messages returned the jar to the giver.

The blossom of the prunus or hawthorn is a form of ornament in which there is much more than at first meets the eye. Our illustrations show that the background is marbled with irregular dark lines and upon these the branches and blossoms appear as white reserves. The prunus, like our blackthorn, is a herald of

spring, and when in China in the New Year the ice upon the rivers begins to crack, this blossom may be seen lying upon the frozen surface. So did the Chinese potter go to Nature, and in such manner did the giver send



Oviform Vase and Cover of finest quality, with branches of white prunus blossom on a ground of brilliant *lapis lazuli* blue. K'ang-Hsi, 1662. Bought at the sale of the Huth Collection for 5,900 guineas

CHINESE PORCELAIN: GINGER JARS

to his friend a token of good will and affection enclosed in a casket bearing the emblems of hope and new life.

The marbled background in jars of finest quality is a lovely *lapis lazuli* blue with lines of a deeper shade and a soft melting glaze. The pattern is composed of branches without leaves. There are generally two ascending and two descending, the rest of the surface being ornamented with smaller sprays. Upon some specimens a crenellated band in white encircles the neck. Others have a line of white round neck and base in the form of narrow reserves, the only colour used being in the blue background and the outline of the flowers. Covers, when they occur, are perfectly flat. The jars are more round than oval in shape, but upon some which are known as "high shouldered," and which are rather more oviform, the cover, when it survives, is round at the top and surmounted by a knob.

In an address to the Pekin Oriental Society in 1886, the late Dr. Bushell mentioned that "Four ginger pots of the Hawthorn pattern" had sold in China for £2,000, but this price seems insignificant when compared to that of the famous specimens sold when the collection of the late Mr. Louis Huth was dispersed in May, 1905, and Mr. Frank Partridge gave 5,900 guineas for the Hawthorn ginger jar. It is said to have been sold in Liverpool for 12s., and that Mr. Huth bought it from the purchaser for £25.

It is difficult to express in writing the beauties of this vase. Considered to be the finest specimen of blue and white ever produced, it has all the subtle charm of the very finest Chinese porcelain; the lovely *lapis lazuli* blue of the background, with its soft melting glaze gives it the appearance of having just been taken out of the water; in fact, when Mr. Partridge showed it to me I exclaimed, "It is wet." The prunus blossoms are



Blue and white Ginger Jar painted with a lady of the "Long Eliza" type. Mark, *ta ming ch'eng hua nien chih*, in a double circle, in blue. K'ang-Hsi (1662-1722). H. 8 in., D. 8 in.

Victoria and Albert Museum. Salting Bequest



High shouldered Ginger Jar—porcelain painted in under-glaze blue. K'ang-Hsi (1662-1722). H. 14 in., D. 10 in.

Victoria and Albert Museum. Salting Bequest

reserves in brilliant white which stand out with wonderful clearness on a background resembling cracked blue ice, the effect being produced by darker lines on the blue ground.

Hawthorn ginger jars have been much copied in recent years, but the wonderful blue has in these a violet tinge, due, no doubt, to the imperfect separation of the cobalt from the manganese. Mr. Cosmo Monkhouse, in his book on Chinese porcelain, gives this useful hint to collectors. He says: "One of the 'points' of the best of the 'hawthorn' jars of the K'ang-Hsi period is that the lip is unglazed on the outer, and only partially glazed on the inner side."

The prunus blossom and other flowers are not always carried out as blue upon white; indeed, in ginger jars generally it is white upon blue, and sometimes a darker shade is used upon this, making a combination of blue upon blue. Sometimes, though rarely, the stalks of the flowers are accentuated by being moulded in relief.

Other designs of the prunus family are to be found, one of which is called "blob hawthorn," and appears as single flowers without stems in groups upon the blue background, and these groups generally surround panels enclosing emblems of the Hundred Antiques and other *motifs*.

A very fine ginger jar of the K'ang-Hsi period, 1662-1722, shows a lady playing a flute, and is one of those pieces which are known as decorated in under-glaze blue with "Long Elizas," a name derived from the Dutch "Lange Eleizen," which generally consists of tall graceful female figures and alternate panels containing flowering plants on stands.

Another specimen of the best period has panels of diaper with finely patterned Joee-head designs at base and upon the shoulders, alternating with panels of river and other scenes, trees and flying birds, the top of the cover being surrounded by a crenellated border and sprays of flowers.

SILVER AT THE GOLDSMITHS AND SILVERSMITHS COMPANY BY JOHN ELTON

TWO specialities in which England particularly distinguished herself during the late XVIIth and XVIIIth centuries are well represented in the galleries of the Goldsmiths and Silversmiths Company in Regent Street. There are good examples of tankards of the late XVIIth century, with massive handles and bold mouldings. In one (Fig. I) the barrel is decorated with flat chasing in the Chinese taste, a dominant fashion between 1670 and 1685. The decoration consists, as usual, of sprays of tendril form breaking out into foliage, among which walk and fly long-legged exotic birds. It bears the hallmark for 1682, and the maker's mark of J. Sutton. A second tankard, which dates from



Fig. I. Decorated with flat chasing in the Chinese taste, consisting of sprays of tendril form breaking into foliage, among which walk and fly long-legged exotic birds. Hallmark 1682. Maker's mark, J. Sutton



Fig. II. A large Dredger, 1709, by D. WILLAUME, with fine decorative piercing on cover

the following year, has the maker's mark I.C over a star, clearly marked in two places.

The large dredger (1709) (Fig. II), which has fine decorative piercing on the cover, which takes the form of



Fig. III. Trencher Salts, dating from the early XVIIIth century. Maker unknown

SILVER AT THE GOLDSMITHS AND SILVERSMITHS COMPANY



Fig. IV. Well-proportioned two-handled covered cup, enriched by discreet mouldings and strap work by John Wisdome. Queen Anne



Fig. V. Jug (1740). The enrichment on lower half is relieved against an arcaded matted ground. By Philip Elston (Exeter)

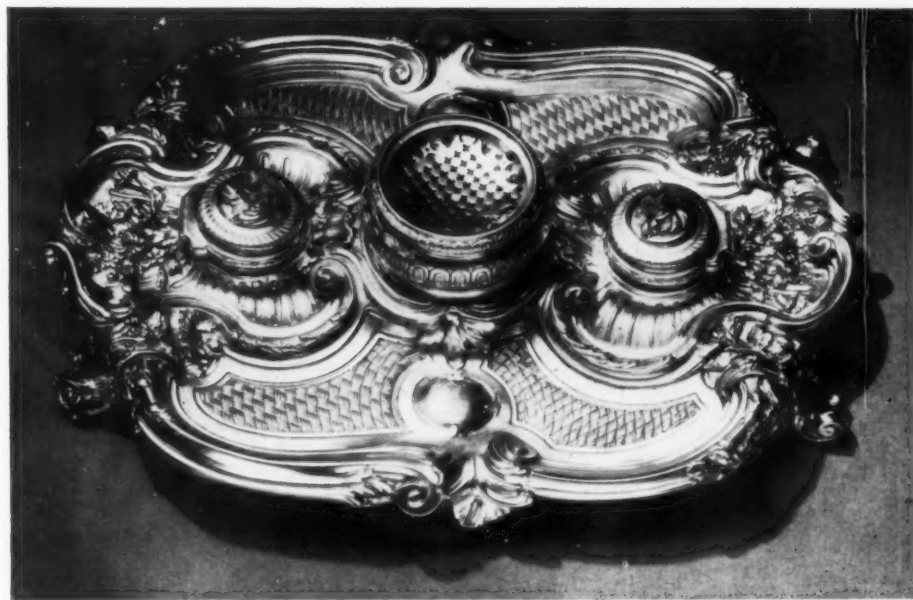


Fig. VI. Inkstand or Standish (1739) bearing mark of Peter Archambo (the elder). The irregular sunk wells are decorated to imitate basketwork



Fig. VII. A large bowl (1748) bearing the mark of Edward Feline. Decoration of chased and foliated straps of spiral scroll is applied to the lower part of bowl

stylized vases, is surmounted by a turned finial, and has applied moulded strap work at the base. It bears the mark of David Willaume, one of the most important of the Huguenot silversmiths, who entered his mark in 1697, and whose work is represented in a number of collections, including those of the Dukes of Portland and Buccleuch, Lord Fitzwilliam, and the Fishmongers' Company. Also of this period of silver, either plain or enriched by discreet mouldings and strap work, is the well-proportioned two-handled covered cup by John Wisdome (Fig. IV), which is decorated with applied vertical straps, alternately plain and enriched with fine detail. The handles have scrolled leaf tops; the raised and domed cover is strapped radially to correspond with the body. The engraved coat of arms is contemporary.

The set of four trencher salts, of which the maker is not known, also dates from the early XVIIIth century (Fig. III).

A basket by Edward Aldridge (whose mark was entered in 1743) has attractive pierced work on the sides, and the bottom is engraved. Aldridge was for some time in partnership with a younger Edward Aldridge at the Golden Ewer, but the partnership was dissolved in 1762. The edge is applied and shaped, and there is a swing handle.

The Guild of Goldsmiths at Exeter is "next to Norwich in order of antiquity," and existed long anterior to the reign of Queen Elizabeth. The jug (1740) (Fig. V) by the Exeter silversmith Philip Elston (whose mark was

entered in 1723) is enriched on the lower part of the body with chased and applied straps relieved against an arcaded matted ground, a simple and effective enrichment.

The inkstand (1739) (Fig. VI) (a standish, as it was always termed by contemporary writers) includes a sand caster and two inkpots. It bears the mark of Peter Archambo (the elder), whose mark was entered in 1720, and who died in 1767, so that his working career covered the many stylistic changes of the Georgian period. Several examples of his work were included in a sale in 1921 of plate made for the second Earl of Warrington between about 1728-1738. The inkstand, which rests upon short scrolled feet, is shaped, and richly chased at each end with foliage. It has irregular sunk wells decorated to imitate basketwork.

A large bowl (1748) (Fig. VII) bears the mark of Edward Feline, whose first mark was entered in 1720 and his second in 1739, when his address was at King Street, Covent Garden. The decoration of chased and foliated straps of spiral scroll form is applied to the lower part of the bowl, which stands on a short spreading foot, ornamented with a band of gadrooning.

In addition to this large collection of period silver, there are to be seen many examples which are representative of all that is best in to-day's design and craftsmanship; and among modern work it is generally found that where decoration is used it is applied with due consideration of the form of the object.

LADY GODIVA, AS SEEN BY POET, PAINTER AND SCULPTOR

BY H. T. KIRBY

COVENTRY'S ancient streets have seen many strange sights. Kings and queens rode through them in full panoply of State (the city's proud motto "Camera Principis" bears witness to the frequency of their visits); clerics walked in solemn procession to the long-vanished, triple-towered cathedral; the guilds of the various trading fraternities pushed their mobile stages to odd street corners, where, as their quaint morality plays demanded, they showed to an open-mouthed public such religious drama as the "Sacrifice of Isaac" or "The Harrowing of Hell." Such scenes as these, and many others—grave or gay, tragic or trivial—have the silent cobble-stones witnessed. Yet it is certain that no sight can have been more romantic in character than that strange perambulation undertaken by Lady Godiva. It was, as everyone knows, the cruel whim of her husband, Earl Leofric, that if she wished to ease the citizens from their heavy taxes, she must, to gain her desire, ride at noonday through the city's streets. It was, however, no ordinary ride that was stipulated, for the further condition was that the gentle Godiva must first discard her rich garments and mount her horse naked as the day she was born.

Perhaps it is not altogether surprising to find that there is no contemporary evidence of Godiva's unorthodox tour, and, indeed, it is not until nearly two centuries after the incident that "Roger of Wendover" in his "Flores Historiarum" records the event. Yet the very fact that the story had persisted for so long—even if never set down in writing—suggests that it must have had some solid basis. Roger's account describes the occurrence briefly but adequately, and makes much play with Godiva's long tresses which (he records) served the office of a cloak, so that she was not seen except "her fair legs." As "Peeping Tom" had no part in the original tale it is difficult to understand exactly who gazed on the "fair legs," since the populace were supposed to have remained within doors out of love for their benefactor.

From Roger's day to ours literature has kept the story of the famous ride very much alive. Dugdale, the sober Warwickshire historian, records the story at least twice. Once in his "Monasticon Anglicanum" and again in his "Warwickshire." To some extent he repeats Roger's version, for he also remarks that her hair was loose "so that it covered all her Body but the Legs." He also mentions the stained glass which could once be seen in a window of Trinity Church within the city. This depicted the Earl holding a Charter upon which was written:

"I Luriche for the Love of thee
Doe make Coventre Tol-free."

Tennyson's poem is known to all and needs no further mention here, except to remark that it must have been poetic licence when he spoke of the "shameless noon" as being "clash'd and hammer'd from a hundred towers" since Coventry, in its palmiest days, can never



Imposing more-than-life-size Statue by THOMAS.
Circa 1860. Maidstone Museum

have owned to half that number. Michael Drayton details the story in his "Poly-olbion" of 1622—that strange poem which is mainly topography in rhyme—and Jago, in his "Edge-Hill," refers to the heroine rather nicely when he says:

"Reluctant, but resolved, the matchless Fair
Gives all her naked body to the Sun."

In prose, Walter Savage Landor makes one of his "Imaginary Conversations" take place between Leofric and Godiva, whilst Leigh Hunt's poem is perhaps the loveliest of all, especially his apt line:

"Naked she went to clothe the naked."

It is paradoxical that perhaps the only considerable contribution in lighter vein should have been written by a clergyman whose other poetical utterances were hymns and religious verse. This cleric was John Moultrie, who for many years held the living of Rugby, and he actually penned the effort whilst still at Eton. The extract quoted is typical of his manner:

"Godiva was awake—she had not slept
For sad reflections on her country's
woes,
And bitter floods of anguish had she
wept,
Her grief was far too burning for
repose.
As down her cheeks the tears in silence
crept,
At last they trickled to her husband's
nose,
Who in plain terms (he seldom used
to flatter)
Demanded 'What the devil was the
matter?'"

The poets, too, were instrumental in selecting the colour of Godiva's mount, which Roger failed to set down, for they seem to have entered into a mutual agreement that it was "milk white." This was no doubt deemed the only colour suitable to such an occasion. Unfortunately, there has not been the same unanimity as to the precise tint of her rich tresses, for these change from golden, through all the intervening shades, to raven black, as the writer—or the rhyme—demands.

But the artist did not lag much behind the poet in choosing such an incident for his brush, and the story has been told on many a canvas. One picture (by G. Jones, R.A.) used to hang in the Coventry Reference Library, but of its present whereabouts nothing is known. As a painting it was not particularly good, being rather of the



LADY GODIVA. The famous study by JOHN COLLIER. The architecture is the appropriate Saxon era, but the heraldic charges are not those of Leofric

"pretty, pretty" school. It represented Godiva, just mounted, letting loose her long hair, whilst attendant women remove the last vestige of clothing. More popular, and for long sold in the city, was a chromolithograph showing the Countess stealing, half-afraid, down a turret stairway (her hair is black in this instance) towards a tethered white palfrey standing beneath an archway. The only spectators are a pair of pigeons.

Of later years have been two pictures by Leighton and John Collier respectively. Leighton's painting shows Godiva standing by a table meditating on the strange edict of the Earl, who, having given his ultimatum, strides from the room attended by his dogs. Godiva is a slim, attractive figure with long plaits of golden hair. She appears quite dumbfounded at what she has just heard. Collier's picture is perhaps the most charming of all attempts to record the incident. It shows the ride actually in progress with Godiva as a girlish figure with golden hair, seated astride a gaily caparisoned white charger. Heraldic charges appear on both the housing of the animal as well as on the reins. They are not those of Leofric, however, who (though armorial bearings were not at that time in actual use) is credited with a double-headed eagle (Tennyson makes play with the "wedded eagles of her belt") as his cognizance. It is a delightful effort and the architecture is more or less of the proper period. In the chromolithograph the background



LADY GODIVA, by E. BLAIR LEIGHTON. The imposing doorway is obviously of Norman date
Leeds Art Gallery

LADY GODIVA

might well be XVth century. In Leighton's picture it is definitely Norman, whilst only Collier shows buildings of the appropriate Saxon era.

However strongly writer and artist had been drawn towards the story, its appeal had been no less to the sculptor. In St. Mary's Hall, Coventry, is—or was—(in view of the "blitz," statements concerning Coventry's possessions have to be made with caution) a lovely statue standing in an alcove. This (by Marshall) shows Godiva as timidly hesitating on a stepped block with long hair falling to her thighs. Her face is not perhaps beautiful, but the general effect is one of gentleness and modesty. In the Mayoress' Parlour of the same building is the plaster model by Behnes. This follows traditional lines, and depicts Godiva mounted on a handsome animal. The mounting-block suggests the ride is only just about to commence. By far the most imposing statue, however, is that by Thomas in Maidstone Museum. It is of more than life-size, and shows the Countess on a prancing charger, the latter endowed with generous mane and tail. She (Godiva) tries to hide her face and the attitude of feminine modesty has been excellently captured.

Just before the war, Mr. W. H. Bassett-Green generously decided to present a statue of Godiva to Coventry, which was to have a place of honour in the city's re-planned centre. The project got as far as preliminary models, which were executed by Sir William Reid Dick, who had been chosen as the sculptor. Some little controversy was caused by Sir William's idea of showing the lady's long hair as being braided and hanging down her back. This upset many good Coventrians, for how—they argued—could tresses so arranged serve the office of a cloak? One of the trial models, too, displayed the rider in an astride position which offended some worthy citizens. Hitherto, except in Collier's picture, she had always been shown as riding in feminine side-saddle attitude. Apart from these slight differences of opinion, however, the artist's work evoked genuine appreciation.

On the façade of the Council House, surrounded by a most imposing heraldic array, are also statues of both the Earl and his Countess. Of Leofric it may be said that he looks too young and handsome to have ever imposed such conditions on Godiva, who—by the way—is depicted as fully robed and with no horse nearby to disturb her equanimity.

"Peeping Tom" is also commemorated in Coventry. Before the "blitz" his sly face could be seen looking down from at least two buildings in the main thoroughfare. Not handsome, he was supplied with a three-cornered hat of Napoleonic proportions. Whether he thought the loss of his eyes worth while has never been recorded. As, however, according to Moultrie, Godiva later took him under her care, it does not seem that she could have been seriously offended by his masculine curiosity.

Periodical Godiva processions have for long been a feature of Coventry life, and date from about 1677. There have been several breaks in their sequence, and each procession has been the occasion of many outbursts



LADY GODIVA. Masterly work in bronze by MOEST of Cologne. The animal, being of a heavy draught type, with braided tail, differs from all others

from Mother Grundy and her followers. Both professional actresses and private horsewomen have played the part which, naturally, did not follow Godiva's procedure too closely. A few names, chosen at random, will show to whom the character appealed. Miss Gladys Mann (1919); Miss Muriel Bellerup (1929) and Miss Frances P. Burchell (1936) are recent Godivas, but earlier ones included the celebrated "La Milo" and Miss Vera Guedes (from the London Hippodrome). Curiously enough, the only Coventry girl to play the part was Miss Gladys Mann, who, as mentioned above, rode through the streets in 1919.

Historians may scoff at the legend (though to be fair the modern type of chronicler pays much more attention to legend than did his predecessors) and high-brows may pour scorn upon it, but in Coventry it will never die, since it has long formed an integral part of the city's make-up. Even supposing—at the worst—that the story is untrue, nothing but good can come from keeping alive an event which displays womanly self-sacrifice at its best. If true, it must have been at once the most romantic as well as the most unorthodox ride in existence!

Private Collectors may come across the specimen they are seeking with the help of a small advertisement in the Collectors' Quests column. The price is 30/- for three insertions in successive issues of about four or five lines. Single insertions are 12/6 each, but three or more are advised. Particulars of the specimen required should be sent to the Advertising Manager, 34 Glebe Road, Barnes, London, S.W.13. Telephone: Prospect 2044.

A COLLECTOR'S INTRODUCTION TO TRANS-ATLANTIC SHIPPING MARKS

BY MAJOR W. H. TAPP, M.C.

IN the pre-adhesive stamp era a Ship Letter Office was domiciled in London, but about the year 1840 a change came over the scene when its activities were transferred to the Inland Office with a Central Office in Liverpool to deal exclusively with the trans-Atlantic mail to the North American Continent.

Before 1840 every communication which passed through the London Ship Office was despatched in Government vessels from Falmouth to all parts of the world with the exception of France and Belgium.

To commemorate the opening of the Liverpool office a circular date stamp of pleasing lines was put into use and continued in force for some twenty years.

Fig. I illustrates a cover from Philadelphia, Pa., addressed to Messrs. Huth & Co., London, dated April 27, 1842. The circular impression on the right-hand side, which is in red, shows that it was forwarded through Messrs. Harden & Co.'s foreign letter office in Philadelphia. On the left at the foot it is shown that it was conveyed in the S.S. *Great Western*, and the writing at the top "Double only" shows the rate of postage payable. The then postal regulations allowed only a "single sheet" just under a quarter of an ounce for each letter or a weight up to 4 drms. This cover has a small "d.8" on the right-hand top corner, indicating that the weight was 8 drms., and therefore payable at double rate.



Fig. I. A cover from Philadelphia bearing a letter dated April 27, 1842, bearing on the back the circular commemorative stamp, with "Ship letter, LIVERPOOL," around a crown and the date May 11, 1842

There is a marking "W 4" and "25 cts.," which looks as though an error had been made in a previous rating. Under "Mess(rs)" is a very indistinct Liverpool arrival cancellation, which is in brown, with the date May 11, 1842. That is about all that can be learned from the front of the cover, but on the back is the commemorative Ship Office stamp of the same date and also a London cancellation "May 12, 1842," with a large "D.8" in

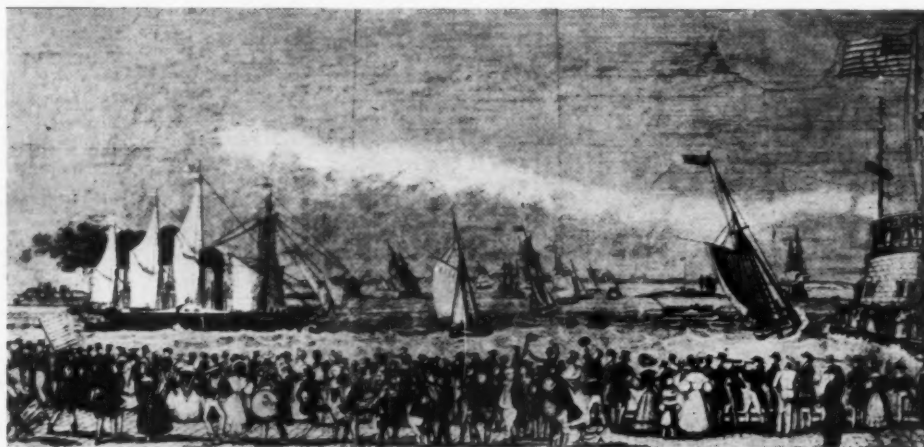


Fig. II. S.S. *Great Western* entering New York Harbour on her first trip with Trans-Atlantic Mails, April 23, 1838

TRANS-ATLANTIC SHIPPING MARKS

manuscript, indicating the verification of the weight.

The examination of this cover suggests, amongst other things, that John G. Hendy, who wrote a standard work on British Postmarks, can now stand corrected, for he states in his work that the Liverpool commemorative ship letter mark was introduced in 1847, but here is evidence giving a date as early as 1842. I have come to the conclusion that the mark was contemporaneous with the granting of the mail contract to Mr. Samuel Cunard in 1840, and, in fact, the first steamship which he built for this service, the S.S. *Britannia*, started on her first voyage on Independence Day, July 4, in that year from Liverpool.

Yet another fact becomes clear, that, although the 25 cents paid on this letter is the correct rate between the U.S.A. and Great Britain, there is no indication that the double shipping fee was also paid, and from the numerous covers I have examined I have formed the opinion that prior to the Act of Congress, June 30, 1863, this fee was not invariably pre-charged according to the increased weight of the letter, whilst of course the internal rate invariably was, except on privately owned vessels.

Then, again, we see that the S.S. *Great Western*, which made her first trans-Atlantic voyage starting from Bristol on April 8, 1838, had by now changed her home port, at any rate for the homeward journey, by the evidence of the cover. The reason for the change is given that the directors of the Bristol docks did not enlarge the dock entrance sufficiently for the *Great Western* to pass up river.

Fig. II shows the S.S. *Great Western* steaming into New York harbour in all her triumph on April 23, 1838, the first ship built for the trans-Atlantic steam service to achieve her object from England, although a ship of about a fourth her size, *The Sirius*, had crossed from Cork and arrived at noon, $3\frac{1}{2}$ hours previously.

She was a wooden-built 4-masted schooner-rigged ship of 1,340 tons, by Messrs. Patterson's shipyard, Bristol; length 365 feet, draught 16 feet, with engines designed by the Maudsley & Field Engineering Company of Gravesend, fitted with paddles to give her a speed of



Figs. III and IV. Cover sent by S.S. *Britannia* from New York on November 15, 1841. Top: Front showing shipping marks and postage rates. Below: Reverse, with Liverpool date stamp and London District stamp date, December 2, 1841

12 knots. She commenced her first home-bound trip from New York on May 7, 1838, having a tremendous send-off from more than 100,000 of the citizens. She carried 68 passengers and arrived without incident in Bristol Roads on the 21st.

The visits by sightseers, charged 5s. each for the privilege, both in New York and at Bristol more than defrayed the cost of the ship.

She had berths for 148 passengers, which could be augmented by a further 100 in case of emergency, 60 officers and crew, and the largest saloon then afloat, being no less than 75 ft. by 21 ft.

She was built on very beautiful lines, carried on her sixty-four voyages a total of 5,440 passengers, and the fastest journey eastwards was done in 12 days 7½ hours, and westwards 12 days 18 hours.

In 1847 she was sold to the Royal Mail Steamship Co., the postal contracts then being with the Cunard Co., and she ran successfully for a further ten years on the West Indies service from Southampton, and was finally broken up at Vauxhall in 1857.



Fig. V. Cunard R.M.S. *Britannia* (1840)

It is hardly possible to give sufficient credit to the spirit of enterprise and adventure of the argonauts who conquered the difficulties of steam-propelled navigation in face of scientific opinion voiced by Dr. Dionysius Lardner, and who exemplified the confidence which inspired Sir Isambard Kingdom Brunel, the designer.

With the commencement of the Cunard service there also commenced the first of a continuous series of ship date marks—the first three of which are relevant to this article.

Fig. III illustrates a cover which travelled by the S.S. *Britannia* of the Cunard Line. The letter was written in New York and started on its journey from that city on November 15, 1841. Near the script "per *Britannia*" is the New York date mark in red. Also in red is the stamp PAID, showing that the full postage had been prepaid, i.e., 31 cents, of which 25 cents was due for the trans-Atlantic passage for 4 drms. and 6 cents, the charge payable under the out-going ship instructions contained in the Act of Congress of March 3, 1825.

Just to the left of the addressee's Christian name is the first of these shipping marks in black. It is indistinct, but fortunately it is stamped on the back of the cover as well, very clearly, together with the Liverpool date stamp and the London District stamp, 10 forenoon December 2, 1841 (Fig. IV).

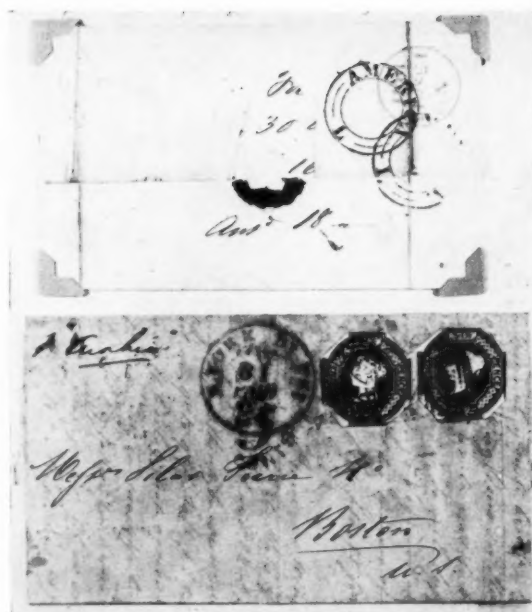
Fig. V. is an illustration of the S.S. *Britannia*; she strongly resembles the S.S. *Great Western*. Cunard took the risk of building no fewer than four similar ships to carry a six-day service for passengers and mail across the Atlantic. She was a wooden-built, barque-rigged, paddle-driven ship of 1,154 tons, draught 18 ft., built by Robert Duncan & Co., of Greenock, to accommodate 115 passengers and 225 tons of cargo, and engined by Robert Napier on the side-lever design to obtain a mean speed of 8½ knots.

She accomplished the first voyage in 14 days 8 hours, arriving in Boston Harbour late on July 18, 1840. She completed her career as a trans-Atlantic steamer in 1848, and was sold to the Central German Confederation to be converted into a warship!

The second of these shipping marks was introduced in the year 1841 and is very clearly shown in Fig. VI. The letter was forwarded by the agents, Messrs. Barnard Adams & Co., of Boston (a very rare mark), per the S.S. *Columbia* to New York and thence by the America



Fig. VIII. Third mark introduced in 1843 and continued to 1880, franked with first U.S.A. issue of adhesive stamps, 1876



Top : Fig. VI. Shipping mark introduced in 1841, with the rare mark of BARNARD ADAMS & Co., of Boston. Cover sent by S.S. *Columbia*

Below : Fig. VII. Cover written in Marseilles, sent through the Agents, McLean, Morris & Co., by S.S. *Arabia*

line to Liverpool, where it arrived on September 15, 1841.

The third mark made its appearance in 1843 and was in use up to 1880. I have not seen any very early covers carrying this cancellation, but I am able to illustrate (Fig. VIII) an interesting one franked by the 5 cents brown, of the first U.S.A. issue of adhesive stamps in 1847. It carries a delightfully engraved portrait of Benjamin Franklin, who was appointed Deputy Postmaster-General to the British Colonies in 1753, before the secession.

The portrait is copied from the well-known picture by James B. Longacre. This folder is addressed to England, is in magnificent preservation, and is dated February 13, 1848.

Now the overseas rate to England was at this time 10 cents, and the reason for the reduced rate of postage was possibly that it contained only printed advices, but no matter what the reason this little missive was safely delivered across 3,000 miles of sea and to the addressee for the equivalent of 2½d., which was certainly no mean achievement nearly a century ago! Now let us turn our attention for a moment to correspondence travelling either via, or directly from, England to the Americas.

In Fig. VII we have a letter written in Marseilles, addressed through the agents, Messrs. McLean, Morris & Co., in Liverpool, who forwarded it per S.S. *Arabia* on May 21, 1853, and it was clearly cancelled in red on its arrival in New York on the 31st, so we have proof that the trans-Atlantic journey had, in the course of twelve years, been reduced from fifteen to ten days.

The PAID 24 is the Atlantic postage for first-class mail still current when the Act of Congress, was passed

TRANS-ATLANTIC SHIPPING MARKS

Top : Fig. IX. Cover from Baltimore, showing two types of receiving stamps, "COL PACKET" and "New York AM PKT"

Below : Fig. X. Cover franked with usual 24 cents rate, with the additional franking "OR US, 34 Notes," indication of the depreciated currency in 1865



March 3, 1851, a brownish stamped "5 cents," which indicates that cents was to be credited to the U.S.A. postal authorities and the balance, 2 cents, the "ship to shore" fees registry. There is an exceedingly interesting transit mark on the back of this cover—Liverpool F.R.H. (Floating Receiving House). The House was a small 6 ft. hut erected on the South Landing Quay on August 18, 1849, at which letters were received up to the moment of the ships sailing at an extra charge of 1s., in fact comparable to the "Supplementary Mail" fee in the U.S.A., which, however, worked at double postage rate and was therefore equally expensive for English letters, but more so for longer journeys.

The two 6d. stamps may have paid this fee; if so, then the agents paid the further 1s. or 24 cents trans-Atlantic postage. Generally the fee was paid in cash.

This Floating House was removed in October, 1864, when Queenstown, Co. Cork, Ireland, became a port of call, and all late fee letters were collected there. Now it must not be supposed that the very progressive Americans were going to allow Mr. Cunard, or the Great Western Railway, to get away with the entire trans-Atlantic trade unchallenged, and very shortly after 1840 a certain Mr. Collins built a competitive line of steamers and, at this period, we can always tell when one of his ships had arrived at Liverpool, or sailed from New York, for in the former case the Liverpool receiving stamp had in the middle of the circle the words "COL PACKET," and in the latter "New York AM PKT."

Fig. IX illustrates a cover from New Baltimore, which



Fig. XI. (Left) Liverpool mark with F.R.H.
(Right) Commemorative Liverpool crowned shipping mark.

shows both these types, but in this case the letter went overland to Detroit, where it was stamped in a red circle "Detroit, AM. PKT," July 5. 3 PAID." The date was 1860, the cover is franked with two 12 cent 1851-57 U.S.A. stamps, of which the 3 cents is recorded as claimed for the U.S.A. postal authorities.

The letter was finally delivered at Church Brampton, Northants, July 22, 1860, a seventeen-day ship journey, which is accounted for by the longer water and sea journey through the Great Lakes, down the St. Lawrence, a total distance of some 3,600 miles.

Fig. X illustrates a cover dated November 4, 1865. It contains a letter from Messrs. Baring Bros. with invoices to Messrs. Archer & Bull, New York. It travelled by Cunard Line and is franked with the usual 24 cent trans-Atlantic rate, but at the bottom will be noticed, "OR US 34 Notes," and the date November 15, 1865.

Now that date is almost exactly seven months after the cessation of the hostilities in the North and South War, and indicates the depreciation in the currency owing to the ravages of this war.

Finally, Fig. XI shows the F.R.H. mark and the commemorative crowned mark, which appear on the back of covers illustrated in Figs. I and VII.

There is much to be learned about the history, development and geography of the U.S.A. from a painstaking study of their philatelic issues and correspondence back to those days of the pioneers, whose successors in these stimulating times are using their riches and great organizing powers to endow the freedom of mankind.

I have to thank the Cunard Co., the Port of Bristol Authority, the Great Western Railway Co. and Mr. F. R. Davis, the Secretary, for the information and illustrations of the ships and permission to reproduce them.

ART ECONOMY AND PUBLIC ART GALLERIES: A RE-ORIENTATION—I

BY HERBERT FURST

MANY things call for reconsideration just now, and among them is the policy responsible for the functioning of our public art galleries, including both our national and our municipal collections. Apart from the cost of their maintenance, which is probably not very high, they are now, and certainly have been in the past, responsible for the expenditure of a great deal of the taxpayers' money, and generous-minded persons have also in one way or another spent large sums on these institutions and their contents. Do these institutions serve their purpose and what is their purpose? That is the problem which requires examination.

Historically considered, public art galleries everywhere started originally with the acquisition by purchase or otherwise of private collections, which in their turn had their *raisons d'être* in the curiosity, whims or fancies, in short, the pleasures—of individuals from royalty downwards to the professional class. In so far as the "works of art" thus assembled reflected the cultivated taste of their owners, the objects were believed to possess a special quality called ART over and above and apart from the purposes for which they had been especially made. For example: pictures and sculpture designed for the decoration of definite places and spaces or taken to such places for devotional uses were eventually removed from the buildings for which they had been intended in order to gratify the *taste* of collectors. The same fate overtook portraits of every kind, which were incorporated in collections of ART not because their new owners were interested in the portrayed but solely on account of that peculiar quality called Art which has never to this day been satisfactorily defined.

The point to be noted is that none of these works were conceived or created as "works of art," as belonging, that is to say, to a special category of manufacture. Nor is there, in fact, a simple analogy between them and poetry, as "the spontaneous overflow of powerful feelings," in the Wordsworthian definition, nor did they take their "origin from emotion recollected in tranquillity." If there is a direct analogy at all it is rather with the engineer, who has to know how to handle concrete materials and bend their resistance to his formative will. Many of the great artists were therefore actually engineers and architects as well as sculptors, goldsmiths, and last and, in Leonardo's view, perhaps least, painters. The artist were *contrivers* primarily in the material, secondarily in the spiritual sense. Whatever their different functions or aims may have been, it is certain that the works of art coveted by collectors were not devised to be seen along with other works of heterogeneous origins on or against the walls of top-lighted rooms built for the express purpose of entertaining or instructing the crowd in relation to a mysterious quality called ART. On the contrary, even after these works had been removed from their proper places and thus qualified for their new status as "works of art" in the palaces or private houses of the early collectors, they were

most carefully guarded from the eyes of the vulgar and only shown as a special favour to "respectable persons" who had to provide themselves, generally after considerable trouble, with suitable introductions.

It is not surprising, then, that under such conditions only very few persons, including artists, had in XVIIIth century Britain ever seen a "work of art," or an object entitled to be called that by the *cognoscenti*. Then, coincident with industrial and political disturbances which were taking place, it came to be believed that it would be a good thing if such works were made more generally accessible on the grounds that it would improve the competence of the artist and the taste of the public to the ultimate benefit of manufacture.

Underlying some of these considerations was the belief that the best ART—all the best Art—had been produced only at certain epochs in the more or less distant past, namely, in classical antiquity, and thereafter by the Italians of the Renaissance. Therefore it followed logically that if these great models were carefully imitated and adapted the wished consummation would result.

What this logic completely ignored was, firstly, the kind of purposes for which the originals had been created; and, secondly, the kind of society which the new works, thus inspired, were to serve. Yet these two considerations are of the most vital importance.

The social order—or disorder—always finds its reflection in the state of the arts.

The XVIIIth century originated the last *style* completely reflecting the taste of a ruling class—the French Aristocracy. It was an expression of its natural taste: the Rococo. Yet it was precisely this which the learned, the *cognoscenti*, deplored and condemned as debased. To them good taste was not *natural* but a thing to be *acquired* intellectually by dint of study and the application of theories deduced from the aforesaid sources. If one reads Sir Joshua Reynolds's account of his first acquaintance with Raphael's art, one understands what *acquired taste* means, whilst at the same time realizing that the acquisition was to him not only useless but, outside his portrait painting, a positive hindrance, since it made his achievements in other directions negligible.

Owing to the gradual change in the social fabric, in consequence of the industrial and political events which caused the old feudal and court aristocracies to make room for a *bourgeois* plutocracy, it was at the turn of the century that the idea of public art galleries, a National Gallery in fact, began to take more positive shape. It is worth while in this connection to recall the social status of the men who were directly or indirectly the most active movers in this cause. There was first Robert Udney, a "landed" gentleman and commercial magnate who had built up a collection of pictures with the idea of forming a complete school of painting in aid of the Royal Academy. It came to nothing. Next there was Noel Joseph Desenfans, the Frenchman (to whom we indirectly owe the

ART ECONOMY AND PUBLIC ART GALLERIES

Dulwich picture collection), who had made plans for a National Gallery; he was, according to his friends or his enemies, either a connoisseur and art critic, or a dealer. Then there was William Buchanan, another dealer to whose enterprise, often, in view of the times, at considerable risk, we owe the importation of outstanding masterpieces from abroad, amongst them Titian's Bacchus and Ariadne now in the National Gallery. Then there was John Julius Angerstein, a Russian banker, whose collection was, at George IV's suggestion, bought for the Nation as the nucleus of the National Gallery. Angerstein was one of the first to throw open his treasures to Academicians and students of art. However, the first entirely disinterested benefactors were, as one would expect, members of the old aristocracy, at their head Sir George Beaumont. Nevertheless, so far as contemporary British Art goes, the Nation owes its first debt of gratitude to Robert Vernon, an enthusiast who was by trade a horse dealer and army contractor. Clearly here we have proof of the mixture of motives as well as classes which led to the foundation of this National Art Gallery intended to improve the *Art* of the artist and the *Taste* of the public. That was its purpose.

Has it succeeded?

Constable, writing in 1822, two years before it was established, was pessimistic. England, he thought, "will become in all that relates to painting as much a nonentity as any other country that has one"—a National Gallery, to wit.

After the Gallery had been in existence some 25 years, Ruskin, the Victorian pontiff of art, then in his ascendant, called it "a European Jest." This can only mean that those in any way responsible for its contents up to that time, 1848, were in Ruskin's opinion, incompetent judges. Forty years later, however, the same authority declared: "the Gallery is now without question the most important collection of paintings in Europe." That was possibly quite true; but the significant thing is that Ruskin's knowledge of Art, acquired not in London alone but in many of the principal collections of Europe, had not sufficiently widened his outlook to appreciate, say, the art of a Velasquez or a Rembrandt, still less the meaning of contemporary art, as his vicious attack on Whistler, for example, bears witness.

Ruskin's first and adverse judgment of the National Gallery may have been justifiable, for, after all, it was at that period and, indeed, for many years more, mainly a more or less haphazard collection of haphazard collections, gifts and bequests; but is there—after the Whistler case—any evidence that Ruskin's judgment in matters of Art, was any sounder? We are apt to forget that Ruskin had attacked Whistler on purely *economic* grounds. He had branded him as a "coxcomb," who had the impudence to ask two hundred guineas for botched workmanship, as if he were a fraudulent artisan who didn't know his job, or had not the common honesty to *finish* it. Therein Ruskin had the support of Burne Jones, his witness, who had stated at the trial: "The danger is that if unfinished pictures become common we shall arrive at a stage of mere manufacture and the art of the country will be degraded." Burne Jones's fears were perfectly reasonable, in general, but it begs the only relevant question of *finish*. Neither Ruskin nor Burne Jones could see that the picture in dispute was finished *from the artist's standpoint*. Whistler had finished with it as soon as he

was satisfied that he had stated in paint all he desired to express. He appealed only to those who could understand his aims. But Ruskin was an "economist." He had told Lady Burne Jones that he looked forward to the trial because "the whole thing will enable one to assert some principles of art economy." Ruskin was a rich man, but though he *lost* his case and had to pay his own costs, his principles of economy saw nothing wrong in accepting the money subscribed by his admirers towards payment of these costs. "One must consider business in all things," he had advised Rossetti some time back in the 'fifties.

Whilst Ruskin appears in the Whistler case as a would-be guardian of morality in business, we do not—so far as I know—find him or anyone else raising his voice to protect the public purse from being exploited in the interests of ART. He was enthusiastic in his praise of that very "curate's egg" of a Raphael called the "Ansidei Madonna" when it was bought by Mr. Gladstone out of taxpayers' money for the National Gallery. "Quite the loveliest Raphael in the world," he called it; "The 'San Sisto' is dark and brown beside it"—a basis of criticism which touches only the technical question of preservation and which would put innumerable paintings out of court. However, as the result of Raphael's *name* and the condition of the picture it was bought for the enormous price of £70,000 from the then Duke of Marlborough, one of whose predecessors had received the picture *as a present*. Actually the "Ansidei Madonna" was, together with van Dyck's "Equestrian Portrait of Charles I," also acquired from the same source, having been valued at £147,000 by the then Director of the National Gallery; and Mr. Gladstone assuaged both his economic and his moral conscience with the thought that he made a bargain over the deal and had saved the taxpayers £45,000. That seems to me a kind of "Alice in Wonderland" "economy." I do not know what the taxpayers thought of this "bargain"; but the question is: What was the point of this expenditure? Has it helped to improve the competence of the artists or is there any evidence that this Madonna, created for the greater glory of the Catholic Church, has influenced the *Taste* of a public for which it was never intended?

Writing in 1912, E. T. Cook gave the cost of the National Gallery as about £900,000. "At present prices," he adds, "there is little doubt that the pictures so acquired could be sold for several times that sum"; admitting, nevertheless, that there had been some "bad bargains." Again, this seems to me a very questionable argument. The Chancellor of the Exchequer—or whoever is responsible for the *bargains*, bad or good, is not a dealer in Art. The market values of works of art can have no equivalent in Art-values except in the direct relation between the artist and his patron.

The artist must live and must be paid a living wage, like any other worker; how much he can *command* is a matter for the patron to consider, whether he be an individual, a "fund," or the State. Between artist and patron there is as logical an economical relation as there is between employer and employee. When, for example, Romney was paid 60 guineas for his portrait of Mrs. Mark Currie, at the rate of 12 guineas each for five sittings, all that it is possible to pay for in money, including his ART, had been paid.

(To be continued)

GLASS NOTES

THERE are some indications that the lengthy stay of our forces in the Near East may give a considerable impetus to the study of antiquities, and if that includes an interest in Mediterranean glass it will do something to remove a curiously long-continued neglect. Those who already collect English glass would be more interested in Seine-Rhine glass, an expressive term, which has come into use to cover the glass made in the IInd to the VIIIth centuries (especially the IInd to the IVth) by glassblowers of Semitic origin to supply the local Roman or other markets centred on Northern Gaul.

Here the Normandy-Picardy area around Amiens, and Cologne were of primary importance. It interests us especially because many specimens have been found in Britain, not necessarily to the exclusion of possible Britain-made examples. On the Continent it is much more plentiful, most of it having reached comparative safety inside museums. A few pieces occasionally turn up in collections of Mediterranean glass.

The Seine end of this glass axis produced a sufficiently distinctive metal of a clearer, brighter green than the Syrian glass possessed. Iridescence is not at all pronounced, and when present is much more of an intermittent sheen. A lot was turned out by the firm of Frontinus, which has bequeathed its name in many differing abbreviations on the bottom of can-like bottles with one or a pair of short



A large Ewer with Medusa head seal at base of handle

A Frontinus barrel with the marking S.C.F.



strap handles. Perhaps the firm adopted a policy of decentralization to get over fuel difficulties, and the marks may have distinguished the different furnaces. According to Kisa, less than a hundred of these "cannes" are recorded, with some thirty variations of mark. Few indeed are in private collections. The same author gives a large number of markings on other Roman glass. Not only lettering but designs are found, such as a cross, a palm leaf, and a fish, all indicative of Christianity. Concentric circles are not infrequent. Not all marks are intelligible or even clear, but care should be taken even of badly damaged specimens.

Tributes to elected Members of Parliament are not too rarely found on XVIIIth century glasses, but since similar tributes to unsuccessful candidates are apparently lacking, it must be presumed that such glasses were less a matter of propaganda than a record of victory. That is to say, they were Election glasses, not Electioneering glasses. If any reader of *APOLLO* can controvert the theory, so much the better.

In any case, the glass here illustrated, in a private collection, is notable in several respects, and indeed some little research was required before its meaning became clear. As the figure shows, it is a facet stem goblet, engraved with the legend "Lyster And The Honest Freeholders." On the reverse is the Jacobite rose with two buds.

It looked like an Election glass, but it was argued that no candidate for a Hanoverian House of Commons would put about a glass signifying loyalty to the Jacobite cause. And who—among so many of the name—was this Lyster? And who or what were the Honest Freeholders?

Chance supplied the answer to the latter question. In his "History of England from the Accession of James II," Macaulay refers several times to the "freeholders and freemen" in passages which make it clear they were those entitled to vote at Parliamentary elections. In Chapter XXIV of his third volume, dealing with the latter years of the reign of William III and the General Election of 1698, he writes:

"Multitudes of honest freeholders and freemen were weak enough to believe . . . that if the estates which the

Constituents' tribute to an M.P. of 1765. A Jacobite rose and two birds appear on the reverse of the glass

COLLECTOR SUBJECTS

King had given away were resumed, all direct taxes might be abolished."

Multitudes of equally honest freeholders and freemen have since held equally foolish views, but it is plain that the freeholders were the voters and that the honest freeholders were those voters who, even if misguided, were sincere in their beliefs, loyal to their Member, and under no imputation of bribery or corruption.

The Lyster in question turned out to be one Richard Lyster of Rowton Castle, near Shrewsbury. He was elected for that town on 1721 but unseated on a technicality in 1723. Petitions were then decided by the House, but Lyster was a Tory and a Jacobite. The Whigs were in a majority and the issue was a perfectly natural one accordingly. Lyster is said to have left the House in an unparliamentary way and on being called to order retorted that "when you learn justice I will learn manners," all of which did nothing to assuage party strife. He was re-elected for Shrewsbury in 1727, but lost the seat seven years later. He was returned for Shropshire in 1740 and represented the county until his death in 1766, not without a certain magnificence and indeed munificence, for his progresses to the capital were on the feudal scale, his coach and six being met at Highgate by a select body of his London tradesmen, who solemnly escorted him to his town house in Bow. Away at Rowton Castle his table was open once a week to all his constituents, high and low alike, with a liberality which can have done nothing to dissuade the freeholders that their honesty was, after all, no bad policy.

As stated, Lyster died in 1766, and on its form the glass can easily be given a 1765 date. It seems, therefore, that it constitutes a definite tribute to all those loyal voters who had stood behind him for some forty years. It is also a record of the long Parliamentary career of Lyster himself, as well as a final assertion of his Jacobite sympathies and traditions, the gesture of an upright "die-hard."

HERALDRY

OFFICIAL ARMS

Heraldry may be said to be applied, for practical purposes, in three ways—family heraldry, official, and communal heraldry. It is true that some coats of arms which started as family heraldry, developed into official heraldry, and in some cases, into communal heraldry. A good example of communal arms derived from a family coat is the shield of arms of the College of Arms—a cross between four doves—adapted from the coat of the first head of the College, who bore a cross between four falcons. Still the threefold division I have suggested holds good in a general way. All are familiar with the use of family heraldry, but the same can scarcely be said of official and communal heraldry. A few words, then, about the second kind, leaving the third—a large and interesting subject—for another occasion.

Offices are of various kinds, of course, ranging from sovereign princes to the village postman, but it is only to the more important that arms have become attached. Perhaps the most interesting official arms are those borne by the kings of various countries through the centuries, for though many of them began as family arms they developed into official coats so far as the particular line of kings was concerned.

The highest office, in theory at least, in the mediæval world was that of the Emperor, the elected head of the Holy Roman Empire, and he bore as the arms of his imperial office a spread eagle. This coat was displayed up to the year 1806, when the reigning Emperor dissolved the Holy Roman Empire and elected himself Hereditary Emperor of Austria in lieu of his lost empire.

We may, I think, take the line of English sovereigns as a good example of princes occupying an office the arms of which became official at an early date, though they originated in family arms—the three golden leopards on red of the Plantagenets. It is interesting to note that from the extinction of the Plantagenet Dynasty in the person of Richard III, none of the families which have successively sat on the English throne have used their family arms after their accession, but all bore the arms attached to the office of King of England, quartering, of course, other official arms—Scotland, Ireland, France, Hanover, and so forth. See how this adoption of official arms instead of those of particular families has tended to create a heraldic continuity which would not have existed if each dynasty had used its own family arms after accession to the throne.

COLLECTOR SUBJECTS

A DERBY PLATE



Collection F. Brayshaw Gillespy

The illustration is of a Derby plate painted in under-glaze blue and enamel colours with gilding in Chinese famille verte style. A similarly decorated Worcester plate is shown in Hobson. This plate, however, is marked with the Derby Jewelled Crown, crossed batons and dots, "D," in vermilion, without a pattern number. The glaze and body are in agreement with the marking.

The owner, Mr. Brayshaw Gillespy, has not seen a similar design emanating from the Derby factory, although he has a smaller plate without the gilding made by an English factory as a replacement. Apart from the evidence of the replacement, which may have been made for a Worcester service, the Derby service must have been an important and very beautiful one, the enamels forming as they do a blaze of colour.

Has any reader knowledge of this service, possibly unmarked? This, however, would be unusual where Derby is concerned. Ref.: Hobson, "Worcester Porcelain," Pl. XXXVI, 5; Frank Lloyd Coll. No. 1; Drane Coll. Cat., No. 953.

A.B.A. (Oxford). Messrs. P. and D. Colnaghi kindly inform us that the Romney portrait of "Mrs. De Burgh" was sold in July 1899, to Mr. (later Sir) George Donaldson. It was exhibited by him at the New Gallery in London in 1900. It did not figure in the sales of the Donaldson properties and the present whereabouts of the portrait are unknown. The photograph of the picture represents a youngish lady, half length, seated, in white dress, dark hair, arranged high on forehead, with pearls at the top. Her right arm leans on a bank, beyond and above which is a tree. Her right hand holds the sash of her dress. Size of picture, 30 x 35 inches.

James (Sutton). The dates of salt glaze are given as from 1690 to 1780, and it was made in Staffordshire, chiefly at Burslem. A few pieces have been identified as by Philip Christian of Liverpool. Your small jug with the wavy pattern in blue is probably a specimen of what is known as Scratch Blue. The pattern was traced on the ware with a sharp point and then generally coloured blue. These pieces are sought after and usually command a good price. The plain white salt glaze is fairly common, but the pieces enamelled in colours are rare and valuable.

Brookes (Chesham). (Glad to hear from you again.) The Comte de Brancas-Lauraguais, in 1765, in conjunction with Darcet and Le Guay (workman to the Duke of Orleans), succeeded in making hard paste porcelain, and specimens are much in demand. They are usually marked with the initials in cursive

characters of the Count's name—Brancas-Lauraguais—sometimes with the date added. The Count later (1766), came to England and took out a patent here for his invention. You say one of your specimens is painted by J. Petit, 1790. The painter was Nicholas Petit, 1756 and onwards; J. Petit was a potter and maker of hard paste, established 1790, which seems to indicate an imitation by him of Brancas-Lauraguais.

Burroughs (Abersoch). Do not be too easily satisfied because a piece is marked. Marks are easily imitated; in fact, it is much easier to paint or stamp a fraudulent mark than to make the piece on which it is placed. Judge first the quality of paste, glaze, colouring and form of a piece, and if these conform with the characteristics of the factory from which it is supposed to come, then the mark adds to your conviction and your judgment is confirmed. The products of Samson of Paris bear perfect imitations of the marks of the factories he was representing.

Baker (Preston). The earliest known mark on Derby is given by Mr. Hurlbutt as a large incised script D, on a small moulded cream jug in the British Museum, dated 1750. A scroll N is also said to be an early mark of this factory; and I once possessed a small cream jug in blue and white with this letter incised on the base. Until 1782, the jewelled crown over script D was used; in 1784, the same mark with the addition of crossed batons and dots. This mark, sometimes carelessly drawn (incised on biscuit figures) continued in use until Robert Bloor leased the business. His mark, from about 1815 to 1830, was affixed by a stamp—a crown over D, and a double circle containing the words, "Bloor, Derby," drawn round a crown.

E. P. H. (Wanstead). The manufacture of Battersea enamel was commenced about 1750, by Stephen Theodore Janssen, whose furniture, stock-in-trade and goodwill was advertised for sale in 1756. The manufacture, however, continued until 1775. The Schrieber collection in the Victoria and Albert Museum includes a valuable collection of Battersea enamel. The present-day collector must beware of the numerous imitations, made in Paris, which are clever enough to deceive a knowledgeable purchaser.

G. (Fulham). B. Guiliano is not shown in the reference books now available. A Guiliano da Majano, brother of the more famous Benedetto da Majano, is the nearest we can get to the name.

Williams (Stockton). There is no short cut to knowledge of antique porcelain and pottery. Books give valuable help but they are not sufficient in themselves. Only years of experience in handling and comparing can complete or partly complete the education in ceramics. I say "partly complete" because there is always something new to learn. For nearly thirty years I have been collecting and studying, until I have learned to appreciate how little I know.

BOOK REVIEWS

A BATSFORD CENTENARY: a Record of a Hundred Years of Publishing and Bookselling. Edited by HECTOR BOLITHO. (B. T. Batsford, Ltd.) 10s. 6d.

The title-page of a number of the old catalogues of the Batsford firm bear the words "Established 1843"; and the "Batsford Centenary" is a sketch of the firm's work in publishing English books upon architecture, the arts connected with building, and other arts and crafts—a business in which the directors took (and still take) a hand. The significant date, however, is not 1843 but 1876, when the firm's catalogue of second-hand books carried a notice that it was prepared to undertake the publication of works great and small. The first book which bears their imprint is Collings' "English Mediaeval Foliage and Coloured Decoration" (1877). In the eighteen-nineties they began the publication of books with photographic plates reproduced in the "delicate and fickle process" of collotype, and from that time to the present day they have been associated with the majority of modern works on architecture: Gotch's "Architecture of the Renaissance in England," Belcher and Macartney's "Later Renaissance Architecture," Garner and Stratton's "Tudor Architecture"—great and indispensable classics. Much was due to Mr. Herbert Batsford, whose relationship to his authors amounted to collaboration. He was a man of wide knowledge; and his days spent in research were eminently successful. He discovered some original drawings by Du Cerceau while searching in the British Museum, and also the valuable drawings of English antiquities by Buckler.

The book is aimed at a limited world, "the world of printers,

booksellers, bookbinders, and authors who ply their trade in association with the Batsford name," but in fact it appeals to a wider circle who find it confusing but entertaining. The vitality of such a firm depends upon its capacity for renewing itself in each generation, and a good half of the book deals with the change of policy after the depression of the thirties, when a wider public was reached with books of a cheaper price. The book is well illustrated, and there is a series of title-pages which are "period pieces," culminating in Mr. Rex Whistler's entertaining pastiche of XVIIIth century rococo.

THE HOME COUNTIES. By S. P. B. MAIS. (B. T. Batsford, Ltd.) 10s. 6d. net.

"The Home Counties," the latest in the "Face of Britain Series" (which treats the scenery and antiquities of Great Britain in volumes divided into their natural divisions), is a rapid ramble through the five counties adjoining London County—Middlesex, Hertfordshire, Kent and Surrey; with an escape over the border into White's Selborne. The scheme of the book is a series of routes or rambles, detailed with infectious enthusiasm and tightly packed with miscellaneous information, "covering" geology, history, popular archaeology and architecture. It is, indeed, too tightly packed; and in the large area covered some errors are to be expected. Slyfield manor house is not now a farmhouse, and Gorhambury is not the work of James Wyatt but of Sir Robert Taylor. The illustrations are varied and attractive, and include some fine photographs of "places of wide prospect" such as the panorama from Leith Hill and from Ewhurst.

RECOLLECTIONS OF A HALF-CENTURY ASSOCIATION WITH THE HOUSE OF BATSFORD (1893-1943).

By W. HANNEFORD SMITH. (Printed for Private Circulation).

One of the directors of the firm of Batsford, who has put in half a century's work with the firm, has added his memories to the very considerable stock already recorded in the "Batsford Centenary." The list of publications (in the production of which Mr. Hanneford Smith has taken an active part) is imposing, and includes such invaluable reference books as Dr. K. T. Parker's Drawings of Antoine Watteau, Heal's London Tradesmen's cards of the XVIIIth century, Phillips' Paul de Lamerie. The complete list is a memorable record for the span of a difficult half-century.

CURRENT SHOWS

(Continued from page 2)

but surely it will add greatly to the spectator's enjoyment and capacity for intelligent criticism if he is able, for instance, to see where the artist's roots are and to appreciate his technique," writes the organizer of this show, Mrs. Charles Kemp. So long as one understands this addition as comparable to the amateur motorist's enjoyment of motoring, this proposition is indisputable. Nevertheless the principal purpose of the motor-car is to transport its passengers, and not the history or the mechanics of the car. *Mutatis mutandis*, this is the case for all "art." The exhibition covers all manner of aspects such as "Social Environment," "Artistic Tradition," "Creative Urge," "Inspiration," "Technique," etc., etc., illustrated by originals and reproductions, and it is to be hoped that other cities, apart from Edinburgh, may have the pleasure of visiting this show.

As we go to Press we have received a notice of the Yugoslav Exhibition at the Royal Academy which opens on January 18 and closes on February 13. We shall deal with this show in detail in our February Number.

Copies of these Frescoes will be on Exhibition at Burlington House, together with modern Yugoslav Sculpture, including that by the world-famous Mestrovic, and, amongst the peasant crafts, the extraordinary painted Beehive Fronts.

An article on the most remarkable Frescoes in Yugoslav Monasteries was published in APOLLO two or three years ago.